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## AUGUST 1980















NUMBER 89

## Vampi's Scarlet Letters

couldn't have been more wrong when I suspected that VAMPI RKLLA#87 was an ordinary issue. This issue's virtues began with a cover by Parich who rendered our heroine so superbly that she appeared almost photographic. instead of a work of art! The contents page drawing, by Jose Gonzalez, caught my eye instantly. That illustration was the duction to a lavish story. The best thing of all in issue #87. however, was the feature story itself. "The Return of the Blood Bed Queen" was an explosive book length epsc that re-acquainted us with ace author Bill Dullay, and served up a generous halping of art

by master illustrator Jose Gonzalez. The story in itself made VAMPIRELLA #87 an effortlessiy offective masterpiece NAPOLEON ZIVKOVIC

What can I say about VAMPI-RELLA #879 It had a reprint cover and reprinted contents. I woun't pleased when there was one issue per year devoted to remore each annum is totally unac-

T. M. MAPLE

orptable.

Toronto, Canada Upon picking up the "Collector's dition" of VAMPIRELLA, issue mittion #87. I was pleasantly surprised. Although I had previously read two of the spane tangling tales within this reprint issue, I didn't feel that seeing them again was a waste. his was primarily due to VAM-PIRELLA artist Jose Gonzalez It is my opinion that Gonzalez and Bill DuBay are the greatest crostive team since Adam and Eve!
For a while I was an avid Vampi fan But with the disappearance of

VAMPIRELLA, I lost interest Now, Gonzaleg is back, and so am I My main objection to the artistic style of Gonzalo Mayo who replaced Gonzalez on the Vampi series some time ago, is that it has managed to convey, if you will pardon the expression, a sluttish air to my favorite femme fatale's personality. Gonzalez, on the other hand, has always managed to portray Vampi with a certain air of innocence. Again, it just serves to show the Gonzalez is the only artist for VAM-

Jose Gonzalez from the name of

JOSEPH SOSNICKI West Chester Penn We hope you'll revise your orinion somewhat, Joe, when you've seen how super-artist Rudy Nebres renders our heroine in this issue!

I have some rhetorical questions about VAMPIRELLA #87 Why was the sense's cover a reprint from VAMPIRELLA #529 The contents page art by Jose

Gonzalez was stunning. closer examination shows that is was originally illustrated in 1977. Why did you wut three years to print it? Where did good old Joe Brancatelli's column disappear to? The Return of the Blood Red

Queen' would have been more apt-ly entitled "The Return of the Return of the Blood Red Queen!" Why did you reprint a story, however modified? The entire issue is, in fact, a reprint! It seems you've just dropped the spaish pages and titles from several Vampi tales and then strong them all together as an "explosive book-length novel!

I'd like an explanation, please And don't give me any of that "yearbook" crap! We all know that reprints usually appear in mid-summer not early spring! V. AMPIRE Washington, D.C. Because of the incredible demand for the return of master artist Jose

Genzalez to these pages, VAMPI-RELLA #87was an encore presen-tation of his now classic Vampi anges! When I picked up VAMPIRELLA #87 I was attracted by the cover beurb which read: "An explosive book length VAMPIRELLA novel."
I thought, "Now I'm getting what I always wanted out of a Warren

magazine . . a book-length illustrated story Wrong again! What I found in stead was a collection of previously printed stories tied together in the loosest way possible. The net result was that the book did not flow smoothly from episode to episode, and I was left with the disconcerting feeling that I was reading a well tossed maked

This "explosive novel" was defin itely less than the sum of its parts! This, however, is not to say that I didn't enjoy the book. I did! As ever, the artistry of Jose Conzalez was a visual feast! And Bill DuBay's stories are always exciting, even if editor Will Richardson did a horrendous job in tying them together.
And finally, Gonzalez' drawing
of VAMPIRELLA on the introduction page was a visual delight! I'm good Warren Publishing has elected to employ large illustrations such as this on the contents page The excessive type used in previous

issues has not been very appealing ALAN HARRISON

Buffalo, N.Y.

VAMPIRELLA #89 I thought. Hey. I've seen this cover somewhere before!

Sure enough! And that wasn't the only thing that I had seen before! The entire book was familiar! It was the third VAMPIRELLA reprint mone in the last seven! One might think that Warren Publishing is on the skids, it's doing so much reprinting. Thank goodness for the contents page illustration. by Jose Gonzalez. It, at least, grays me one new thing for my money. I was pleased, however, to see that even though the stones had been published before, they were reviewd and modified for their second outing Three pages were dropped, one splash panel was flipredrawing throughout And in a couple of instances I suspect that

we were seeing the original art for The real revelation, however, came in the last three pages of the issue. I was amazed at how much trations than the previous test did These pages were more suitable as an enlique to Vampi's Drakulon adventure than as a prologue to VAMPIRELLA's Hollywood tales.

as used previously.

But best of all, it finally estab lished the Drakulonian appeatry of Pantha, something we all sumply had to sesume until now

I can't close without commenting on the best thing that new VAMPI RELLA editor Will Richardson ban done so far Editorial commentator oe Brancatelli is gone At last! Tra lad Tra-lad Not that Brancatelli's col ump didn't raise some good points wrote about the business end of the comic book industry. But on everything else his opinion was as good as the next clown's And no matter what the quality of his opinions. I wonder if there is a place for such personal editorializing in a purpertedly entertainment magazine. I hope that in the future we'll see the space once occupied by Brancatelli

put to better use BRIAN CADEN Cincinnati, Obio

























































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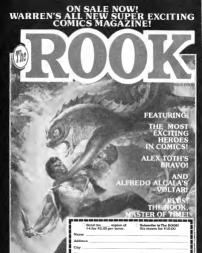




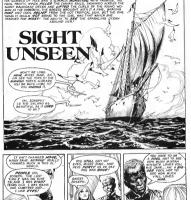








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